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literary reputation. Another volume of poetry, 'Les Odes funambulesques' (1857), introduces into verse the slang words of the century. Sketches of Parisian life, 'Les Camées parisiennes' (1866-1873), comedies in one act, as 'Gringoire' (1866), critical studies, shown in his work on CREPET'S 'Poètes français' (1861-1863), and articles for journals, notably the dramatic criticisms in the *National* begun in 1869, reveal the versatility of his talent. He was a Parnassian also, and took part in that poetical manifesto, 'Le Parnasse contemporain' (1866), which under GAUTIER'S guidance preceded the Universal Exposition of 1867. After the Franco-Prussian war his 'Idylles prussiennes' (1871) gave expression to his patriotic indignation. His 'Ballades joyeuses' (1873) and 'Les Occidentales' (1875) were successful attempts to revive the forms of pre-Renaissance verse, the *rondelet*, the *virelai*, and kindred strophes which since that time have met with such favor in English society verse. He tried his hand at spectacular plays, as 'Riquet à la houppe' after PERRAULT'S 'Mother Goose,' again at short comedies, as 'Socrate et sa femme,' brought out at the Théâtre français in 1885; he wrote tales and sketches for the *Echo de Paris* and *Gil Blas*; he published another volume of stories, 'Madame Robert' (1887), and polished his verses, up to his last illness, living always apart from the world of business, a devotee of art and of that alone. He was a relic of a former time, an evolution of Romanticism, but along the lines of fancy, making the form and not the thought the essential element in his work, a painter in words, a sculptor in phrases, in temperament a mild Epicurean, in conviction an artist and in practice likewise. For he worked conscientiously every day at his trade. After him there is no one to hold aloft the banner under which were ranged the champions of the first performance of "Hernani." The Romantic era is definitely closed.

The poetical doctrines of THÉODORE DE BANVILLE and of his school are given formal expression in his 'Petit traité de poésie française' (1872), instructive both as to the manner in which he regarded his art and as to what that art really was. "Our poetical instrument," he says, "is the versification of the sixteenth century, perfected by the great poets of the nineteenth, a versification the whole science of which is contained in a single book, 'La Légende des Siècles' of VICTOR HUGO, which ought to be the Bible and Gospel of every French versifier." But the great essential versification, he goes on to state, is the rime, and the rime must be rich rime, never less than that, and it must be varied. No inversion, overflow at will, above all no rules such as were put on art by BOILEAU, for by rules the mediocre poets alone profit. But let each man be a law to himself while studying the examples of the masters, and let the verse be the

sensuous and varied expression of scenes and objects formerly considered to be in the province of the fine arts only. In this he but prolongs the views of GAUTIER. Now the wind is towards the imitation of musical sounds in poetry (the Symbolists), and DE BANVILLE lived to see this other generation of innovators no less ardent and convinced than his own.

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KONRÁÐ GÍSLASON.

On the 4th of January, *Konráð Gíslason* died at Copenhagen. GÍSLASON was born in Iceland, July 3, 1808. After graduating from the Latin School at Bessestad, he went to Copenhagen for the purpose of studying law. His love for languages, however, induced him to change his course, and in 1839 he was appointed to an Arna-Magusean stipend. Seven years later he was elected an assistant at the Reykjavik Latin School, a position which, fortunately for the scientific world, he declined. In 1848, GÍSLASON became Lector at the University of Copenhagen and in 1862 he was promoted to a full professorship. This position he retained until his retirement five years ago.

GÍSLASON'S first important scientific work was an edition of 'Hrafnkels saga Freysgoða,' brought out in Copenhagen in conjunction with P. G. THORSEN. It is of special value and interest as marking a distinct advance in the methods of editing Icelandic texts. In 1846 appeared his discussion of the elements of Old Icelandic, entitled 'Um frumparta íslenzkra tungu í fornöld.' In the following year GÍSLASON published 'Sagan af Helga og Grími Droplaugarsonum' and a second edition of 'Hrafnkels saga.' Two years later appeared 'Toser söggur af Gísla Súrssyni' and in 1852 'Fástbræðrasaga.' The year before, 1851, GÍSLASON had published the work for which he will undoubtedly be most gratefully remembered, the 'Dönsk orðabók með íslenzkum þýðingdum,' the only dictionary of the kind in existence. Of his 'Oldnordisk Formlære' (1858), only the first part appeared. His last was in connection with the great edition of 'Njála' (1875-89), the greater part of whose versification is explained by him. In addition to these independent publications, GÍSLASON was the author of a great number of articles on Icelandic lexicography and versification.

GÍSLASON'S methods as an investigator were characterized throughout by thoroughness and exactness. During his long life, he devoted himself with enthusiasm to the study of his ancient tongue, and deserved to the full the many honors that were conferred upon him.

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